

THE BAGHDAD
INTERNATIONAL
POSTER
EXHIBITION '79



معرض بغداد العالمي للملصقات

IRAQI CULTURAL CENTRE GALLERY
177 Tottenham Court Road London W1

Designed by Dia Al-Azzawi

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BAGHDAD INTERNATIONAL POSTER EXHIBITION '79

LONDON 28 March - 17 April 1979

BAGHDAD 9 May - 30 May 1979

organized by:

THE IRAQI CULTURAL CENTRE

177 Tottenham Court Road
LONDON W1P 9LF

POSTERS FOR THE STRUGGLING NATIONS

The poster, by nature of its function, constitutes an art form that arises directly out of current events, and which must therefore be regarded as ephemeral, disposable. Nevertheless, posters of the past are collected and preserved for their value as contemporary records, and because they form a part of history — the history of ideas, of struggles for freedom, and of society's modes and manners. But also because, in view of the fact that they are destined for public consumption, we must also regard them as visual evidence of the condition of the art of their times, of a certain stage in the plastic and graphic quest for form within the context of recognizable images, comprehensible to the greatest number.

Today as yesterday, whether they be the work of painters or graphic designers, posters bring down to street level that which is sought in the silence of the studio. I am speaking of those posters that innovate, those not limited to reproducing or adapting out of date or well-worn formulae. Thus the street has become a permanent gallery for new images which, in the hubbub of everyday life, have an effect upon every one of us, on our capacity to take in visual information, transforming our habitual ways of seeing and thinking at the very deepest level of our being. At this point posters can be seen as the new popular art form of our industrial civilizations.

Nevertheless, the poster retains the ambivalences and contradictions inherent in its primary function as a

visual communicator of all kinds, which means that it often performs as a showcase for temptation, an incitement to profit-seeking, an absurd and dangerous symbol of the modern myths of our consumer society. In reality, the poster remains a cultural artefact like any other, whatever message it promotes and whatever conceptual and technical means it employs — and these are never neutral. For while it presents itself as the accomplice of artifice and mystification, as a common sociological messenger conveying a collective message, it has an equal and deliberately chosen role as a means of visual information capable of openly bringing to public awareness those ideological and cultural questions that history throws up for nations to deal with. Posters both inform and educate, awakening consciousness and forcing us to grapple with questions that must be debated, questions that concern every field of contemporary endeavour.

Seen from this point of view, in choosing as twin themes 'The Struggle of the Third World for Cultural and Political Liberation' and 'Palestine — a Homeland Denied', the Baghdad International Poster Exhibition takes on its true significance, further enhanced by the Jury's decisions and the number of entries, and by the quality and variety represented in the short list. While the two themes meet and unite in a single condemnation of all forms of imperialism, they provide a launching pad for a demonstration of internationalist solidarity, which denounces the crimes and cruelties

arising from the abuses of neo-colonialism — of discrimination, humiliation, and the loss of man's right to an identity. These posters, from every part of the world, bear mass witness to the political responsibilities of the artist's conscience confronting the injustices of our times.

Differentiating their techniques and styles according to their various traditions, not to mention their cultural claims, the posters in this exhibition reveal, for the most part, young artists who have already mastered the aesthetic and ideological basis on which they operate, and who now firmly express the individuality and often the originality of their chosen media. There is the poster as tract, the most immediate and the starkest, confining itself to its basic message. There is the poster that shouts, daring us to stand up and be counted. There is the symbolical and allegorical poster that plays on multiple interpretations of universally recognized symbols. There is the poster as a direct statement, which re-presents or reconstructs a fact or event, and by juxtaposing complementary or contradictory pieces of information provokes a critical reaction, inciting the onlooker to take a stand. There is the poster which analyses a speech, or a sociological or statistical survey, computer fashion. There is the poster that appropriates an idea, a thing or an everyday object, turning it inside out for its own ends so that it no longer serves its conventional purpose or traditional meaning.

In this multiple array of trends and contexts the image — black and white or in colour — operates through the totality of its iconographical and typographical elements, which arrange themselves by various processes of integration and composition. It may be based on a drawing, painting or etching; it may imitate the scratched lines of the latter or the misleading accuracy of photography; it may, indeed, originate directly from a photograph. The image may be taken in at one glance, or may need to be looked at several times, in succession or at intervals. By the use of collage or montage the image raises questions about itself; it opens out or incorporates new meanings or transforms its figurative structure — it works out a visual dialectic from a starting point of rhythms and counter-rhythms, their play determined by our reasons for looking at it. At this point the image becomes a kind of oracle to be consulted, or the score of a chorus which has only been awaiting this signal to rise up from our deepest selves.

Finally, it is important to stress that a great number of the works dedicated to one or other theme of the Exhibition use the discipline of poster art as an experimental basis for a thorough investigation of the problematics of contemporary art. This is when the effectiveness of the visual message goes beyond the ideological impact, and is formulated in terms of culture. From one poster to the next the artist is forging weapons for the future — the right of every man and every nation to initiate world change.

Raoul-Jean Moulin

DES AFFICHES POUR LES PEUPLES EN LUTTE

L'affiche, par sa fonction, constitue une forme d'expression artistique en prise directe sur l'actualité et qu'il faut, par conséquent, tenir pour éphémère, périssable. Néanmoins, on collectionne, on conserve à juste titre les affiches du passé, parce qu'elles ont valeur de document d'époque et qu'elles participent de l'histoire des idées, des luttes de libération, des modes et des manières de société. Mais aussi parce que le statut de leur destination publique originelle nous oblige à les considérer en tant que preuve visuelle de la situation artistique de leur temps, d'un certain état de la recherche plastique et graphique au niveau des formes reconnues, déchiffrables par le plus grand nombre.

Aujourd'hui comme hier, qu'elle soit l'œuvre de peintres ou de graphistes spécialisés, l'affiche fait descendre dans la rue ce qui se cherche dans le silence de l'atelier. Je parle de l'affiche novatrice, qui ne se borne pas à reproduire ou adapter des formules périmées ou déjà exploitées. La rue devient ainsi le lieu d'exposition permanente des nouvelles images qui, dans le tumulte de la vie quotidienne, agissent sur chacun d'entre nous, sur la capacité de lecture de notre regard, transformant, jusqu'au plus inconscient de nous-mêmes, nos habitudes de voir et de penser. L'affiche peut être alors la nouvelle imagerie populaire de nos civilisations industrielles.

Mais elle n'en garde pas moins les ambiguïtés et les contradictions qui sont liées à sa fonction première de

communication visuelle en tout genre et qui font souvent d'elle un présentoir de la tentation, un stimulateur du profit, un emblème dérisoire et dangeureux des modernes mythologies de nos sociétés de consommation. En réalité, l'affiche demeure un fait de culture comme un autre, quel que soit le message dont elle assure la promotion, quels que soient les moyens conceptuels et techniques qu'elle emploie et qui ne sont jamais neutres. Car si elle s'affirme l'auxiliaire de l'artifice et de la mystification, un vulgaire facteur sociologique de transmission collective, elle s'affirme tout autant et délibérément comme un outil d'information visuelle, qui est à même de pouvoir organiser dans le domaine public la compréhension de masse des problèmes idéologiques et culturels que l'histoire pose aux forces vives des peuples. L'affiche informe et forme à une prise de conscience, à la prise en charge de questions à débattre et qui concernent tous les champs d'activité de l'homme d'aujourd'hui.

De ce point de vue, en choisissant pour double thème: "Palestine, une patrie déniée" et "La lutte du tiers monde pour sa libération politique et culturelle", l'Exposition internationale d'affiches de Bagdad prend sa véritable signification, que renforcent encore les décisions du jury et l'importance de la participation qui se traduit par la qualité et la diversité des projets retenus. Si les deux thèmes se rejoignent et s'unissent dans une même condamnation de tout impérialisme, ils fournissent de surcroît le tremplin d'une manifesta-

tion de solidarité internationaliste, dénonçant les crimes et les sévices des forfaitures néo-coloniales, les discriminations et les humiliations, la perte du droit à l'identité. Venues du monde entier, ces affiches témoignent ensemble des responsabilités politiques de la conscience artistique affrontée aux injustices de notre temps.

Différenciant leur technique et leur écriture selon leurs traditions, voire leurs revendications culturelles, les travaux exposés révèlent, pour la plupart, de jeunes artistes qui, maîtrisant déjà les données esthétiques et idéologiques sur lesquelles ils opèrent, expriment avec détermination la personnalité et souvent même l'originalité de leur langage graphique. Il y a l'affiche-tract, la plus directe et la plus abrupte, qui s'en tient à l'essentiel. Il y a l'affiche-cri, qui proclame, interpelle, rassemble. Il y a l'affiche symbolique, allégorique, qui joue sur les multiples interprétations des signes universellement connus. Il y a l'affiche de constat, qui restitue ou reconstitue un fait, un événement, qui met en rapport des documents complémentaires ou antagonistes pour provoquer une réflexion critique, une prise de position. Il y a l'affiche qui analyse un discours, une étude sociologique, statistique, à la façon de l'ordinateur. Il y a l'affiche d'appropriation, qui piège un motif, un objet, un produit d'usage courant, pour le détourner de sa pratique coutumière, de son sens convenu et l'utiliser à d'autres fins.

Dans cette pluralité de tendances et d'expériences,

l'image, en noir et blanc ou en couleur, fonctionne sur la somme de ses éléments iconographiques et typographiques, qui s'ordonnent à travers différents processus d'intégration et de composition. Elle peut procéder du dessin, de la peinture ou de la gravure, simuler l'âpreté des effets de celle-ci ou la précision illusionniste de la photo; elle peut même procéder directement de la photographie. L'image se déchiffre globalement ou selon plusieurs registres de lecture continue ou discontinue. Par collage ou montage, l'image se remet en question, elle éclate ou greffe de nouveaux sens, déconstruit ou transforme sa structure de figuration, élabore une dialectique visuelle à partir des rythmes et des contre-rythmes dont elle règle le jeu sur nos motivations de lecture. L'image devient alors une manière d'oracle qu'on interroge, la partition d'un chant commun qui n'attendait que ce signal pour sourdre de nous-mêmes.

Enfin, il importe de souligner qu'un grand nombre de travaux consacrés à l'un ou l'autre thème de cette exposition, pratiquent la discipline de l'affiche en tant que support expérimental d'une recherche qui s'inscrit pleinement dans la problématique de l'art actuel. Dès lors, l'efficacité graphique de la communication visuelle débordé l'impact idéologique et s'énonce en termes de culture. D'une affiche à l'autre le travail de l'artiste forge des armes pour l'avenir, le droit à l'initiative pour chaque homme et chaque peuple de changer le monde.

POSTERS FOR THIRD WORLD

Any new poster, however fleetingly it is glimpsed, must have an objective. This may be either to change the mind of the beholder, or to reinforce an idea already implanted there.

The role of the poster is to develop consciousness and to persuade. Visual education is another factor — an important one, but we shall make a serious mistake if we try to rate the poster according to aesthetic values only. Posters must be seen as communication, a message with a definite form and purpose.

The importance of posters in establishing contemporary cultural values lies in their wide scope, which enables them to open up new areas of communication. The Third World's lack of consciousness of the role of the poster drives many to neglect them, or at best, to remember the role of the poster only when seeing business or commercial examples.

The International Fair of Baghdad will try in its forthcoming activities to lay the foundations of artistic and cultural traditions accessible to the society of the Third World.

It is a fact that art cannot turn poverty, illiteracy and alienation into a tamed animal inside the cage of a poster, and equally artists will be unable to liberate their own national culture from old, unhappy shadows of the past unless there is a conscious striving for new traditions outside military censorship. Posters created by artists who are not in the grip of authorities will serve as a springboard for many who are seeking expression inside the relics of colonial culture.

Changes come about through interaction and counteraction. Hope lies in the artist building a liberated personality that can impose itself on the wreckage of the old, alienated one.

Official resolutions and communiques cannot make a real culture. The consolidation of the cultural relationship to the national heritage and, at the same time, an acknowledgement of all forms and manifestations of backwardness, should be our guide to the new knowledge.

Now it is high time for the artists in the Third World to establish magnificent traditions of their own that have nothing whatever to do with the subordination of others. They should try to produce pictures and posters that can achieve the release from dual culture.

The effectiveness of posters in the dynamics of transformations depends on the freedom and cohesiveness of artists and their ability to contest and condemn the older regime where it has proved unacceptable. The eradication of all obstacles that hinder the forming of new relationships will inevit-

ably take place in co-ordination with other means of expression and all concepts that they seek to establish. This is, however, because posters, like other forms of mass media, have a high rate of passive viewers.

If these media are not creative in their ideas and rich in their source material, they will face the risk of isolation and failure. The real creative individual is an artist of an instigating cultural entity. He or she arises from the futility and inaction of the older conventions.

An artist who does not take a passive attitude towards cultural and social backwardness and other forms of repression, is the chief hope of the Third World today.

Dia Al-Azzawi

ORGANISING COMMITTEE

Naji Al-Hadithi

Director, Iraqi Cultural Centre **Chairman**

Dia Al-Azzawi

Art Adviser and Head of Design
Dept., Iraqi Cultural Centre **Director**

A'mir Al-Ubaidi

Director of the National Museum
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Kate Aldridge

Press Officer, Iraqi Cultural Centre **Exhibition Administrator**

JURY

Waddah Faris (Iraq)

Graphic Designer

Jean Raoul Moulin (France)

Art Critic

Kenneth Sprague (U.K.)

Graphic Designer

Issam Mattfouz (Lebanon)

Art Critic

Nadim Ramzi (Iraq)

Graphic Designer

The Baghdad International Poster Exhibition

The aim of this exhibition is to create a deeper awareness of the work of artists in their attempt to communicate humanity's problems through the medium of the Poster. The general theme chosen for this exhibition is **THE THIRD WORLD'S STRUGGLE FOR LIBERATION**, and it has been divided into two categories:

- 1) The Struggle of the Third World for Cultural and Political Liberation
- 2) Palestine — a Homeland Denied.

REGULATIONS

Each artist is asked to complete the Entry Form and sign it. Incomplete forms will not be taken into consideration. If the poster is the work of several artists, all names and addresses must be given. Each Entry Form should be accompanied by a recent photograph of the artist.

Information contained in these forms will be used as material for the exhibition catalogue. We therefore ask that they should be completed in legible BLOCK CAPITALS. The closing date for the return of Entry Forms by artists wishing to enter the competition is 1 October 1978.

Submission of Poster The closing date for posters to be

submitted is 31 December 1978.

Number of Entries Artists are allowed to enter TWO posters for one category, or ONE poster for each of the two categories.

DIMENSIONS Maximum size 70 cm x 100 cm, minimum size 50 cm x 70 cm.

Medium Printed posters of all media
Original Work
Hand printed work.

Date of Work Work being submitted should have been completed in 1978. Shipping: The Posters should not be framed, and should be carefully packed for transit. The organisers will not be held responsible for any posters damaged in transit or from the Iraqi Cultural Centre.

The cost of forwarding the posters to the organisers will be covered by the artist.

Date of exhibition: The accepted Posters will be exhibited in London at the Iraqi Cultural Centre from 27th March-17th April 1979, and in Baghdad, Iraq, during May 1979, where the official presentation of awards will be made.

Awards The six prizes for the competition are:
1st Prize for each category £1,500

2nd Prize for each category £750

3rd Prize for each category £500

The winners for the first prize in each category will be invited to attend the inauguration of the exhibition in London at the expense of the Iraqi Cultural Centre. All six winners will be invited by the Iraqi Government to receive their prizes in Baghdad. (Should a poster submitted by a group win, then only one member representing the group will be invited to London and Iraq). The two first-prize winning posters will be printed and published at the expense of the exhibition organisers. Classification of the Posters sent to the exhibition will be examined first by a committee composed of eminent artists and art critics. This committee will be presided over by one member of the committee. The winning entries will be chosen by a Jury composed of eminent artists and art connoisseurs. Should one of the members of the international Jury be unable to take part on the day, the President of the organising committee is authorised to name a replacement.

Original work only will be returned to the artists.

Printed work will be retained by the Baghdad National Museum of Modern Art to enrich its collection of Posters.

The organising committee reserves the right not to accept works

which might be considered unsuitable and which do not fulfil the conditions herein stated.

The Entry Form, duly signed by the artist, authorises the organisers to photograph and reproduce the poster for the purposes of the exhibition and the publicity material, publications and reviews, press, film and TV without any obligation to pay any fees to the artist.

This form also authorises the organisers to affix the posters according to the requirements of the exhibition. The Iraqi Cultural Centre will publish a full-colour Poster and an illustrated Catalogue of the exhibition. Each participant will receive a copy of the Catalogue.

The posters and all correspondence should be sent to:

Iraqi Cultural Centre
177 Tottenham Court Road
London W.1
United Kingdom

PRIZES

CATEGORY I:

The Struggle of the Third World for Cultural and Political Liberation

1st Prize £1,500
2nd Prize £750
3rd Prize £500

CATEGORY II:

Palestine — A Homeland Denied

1st Prize £1,500
2nd Prize £750
3rd Prize £500

The Jury may reserve the right to alter the distribution of prizes within each category, provided there is a 4/1 majority of votes.

The total amount of prize money may not be changed.

All First Prize winners will be invited to the London Exhibition and the Baghdad Exhibition.

All Prizewinners will be invited to the Baghdad Exhibition.

Each exhibitor will receive a diploma and a copy of the catalogue.

LIST OF PRIZEWINNERS

Category 1

The Struggle of the Third World for Cultural and Political Liberation

1st NO PRIZE AWARDED
£1,500

2nd Marian NOWINSKI (Poland)
£750

JOINT Wladyslaw PLUTA (POLAND)
3rd and
£500 Haig DAVID-WEST (NIGERIA)
each

Category 2

Palestine — a Homeland Denied

1st Jacek R. KOWALSKI (POLAND)
£1,500

2nd Reijo Kalevi STROM (FINLAND)
£750

3rd Marian NOWINSKI (POLAND)
£500

SPECIAL AWARDS GIVEN BY EACH MEMBER OF THE JURY

As the First Prize of £1,500 in Category 1 was not awarded, £500 was granted to each of the Third Prizewinners in this Category and the remaining £1,000 was divided into five Special Awards of £200 each to the following artists:

Thomas Kruse (DENMARK)

Leonard Breen

(co-designers Juan Munoz and Indranee Breen (U.K.)

Mohamed Melihi (MOROCCO)

Thierry Guérin (FRANCE)

Vladimir Bonacic

(co-designers Miroljub Cimerman and Dunja Donassy)
(YUGOSLAVIA)



THE BAGHDAD INTERNATIONAL POSTER EXHIBITION 1979

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CATEGORY 1
2nd Prize

NOWINSKI, Marian
POLAND

ماريان ناوينسكي (بولندا)

Born Brzesc, 1944. Graduated in painting and poster design, Academy of Fine Arts, Warsaw, MA degree 1974.

Five one-man exhibitions in the German Federal Republic, Italy and Poland.

Seventeen collective exhibitions in France, German Democratic Republic, Poland, Spain and USSR, including the International Poster Biennale, Warsaw, 1974, 1976 and 1978.

Five prizes, including 2nd Prize in the international competition *Against Racism* (France 1976) and a special prize from the Polish Peace Committee at the 7th International Poster Biennale (Warsaw 1978).

Currently Senior Assistant at the Academy of Fine Arts, Warsaw.

1

Pablo Neruda
97 x 67 cm. Gouache



CATEGORY 1
Joint 3rd Prize

PLUTA, Wladyslaw
POLAND

فلا ديسلاف بلوتا (بولندا)

Born in Jelen, Poland, 1949. Diploma of Academy of Fine Arts, Krakow, 1974.

Collective exhibitions: 5th and 7th International Poster Biennale, Warsaw, 1974 and 1978; 2nd International Poster Biennale, Lahti, Finland, 1977.

Profession: Graphic Designer.

2

Third World
70 x 100 cm. Photo and Gouache



NO MORE OPPRESSION

CATEGORY 1
Joint 3rd Prize

DAVID WEST, Haig
NIGERIA

هـيغ ديفيد ويست (نيجيريا)

Division of Visual Arts
State Council for Arts and Culture
P.M.B. 5156
Port Harcourt
NIGERIA

Born in Port Harcourt, Nigeria, 1946. BA in Fine Arts (1st Class Honours), Zaria University, 1970; MA in Graphic Design, University of Wisconsin, 1971; Postgraduate Diploma in Poster Design, Academy of Fine Arts, Warsaw, 1972-PhD in Art Education and Aesthetics, New York University, 1975.

Seven one-man exhibitions in Nigeria, Poland and USA.

Six collective exhibitions, in Nigeria, Poland, U.S.A. and Zaria, including the International Poster Biennale Side Show, Warsaw, 1972.

1st Prize Abu Christmas Card Design Contest, Zaria, 1968; Double 1st prize, Ilo Commemorative Postage Stamp Design Contest, Lagos, 1969; 1st Prize, Rivers State Coat-of-Arms Design Contest, Port Harcourt, 1969; Iagrada Fellowship, 1970.

Profession: Design Director.

3
No more oppression
70 x 100 cm. Original work.

CATEGORY 2
1st Prize

KOWALSKI, Jacek R. (بولندا)
POLAND

Born in Torun, Poland, 1952. Graduated from Nicolaus Copernicus University, Torun, Dept. of Fine Arts, 1976.

Six one-man exhibitions in Poland.

Six collective exhibitions in German Democratic Republic, Poland, and USSR,

including 6th and 7th International Poster Biennale, Warsaw, and 5th Biennale of Polish Posters, Katowice, 1977.

Eleven prizes, including 1st Prizes in *Swieto Dorodzenia* competition 1974 and 1978, and Advertising of *Spolem* 1974 and 1976.

Professional painter, graphic artist and designer, and poster designer.

4
Return
100 x 70 cm. Acrylic





CATEGORY 2
2nd Prize

STRÖM, Reijo Kalevi
FINLAND

ريجو كاليفي ستروم (فنلندا)

Born Varvaus, 1940. Graphic line class,
Ateneum 1956-60.

Ten collective exhibitions, in Bulgaria, France
and Poland, including the International Poster
Biennale, Warsaw, 1972, 1974, 1976, 1978

3rd Prize at Institut International Pour Droits
de l'Homme, Strasbourg, 1976.

Profession: Art Director.

5

Palestine: A homeland denied

100 x 70 cm. Photo



CATEGORY 2
3rd Prize

NOWINSKI, Marian
POLAND

ماریان ناوینسکی (بولندا)

6

Palestine

100 x 70 cm. Photo and Gouache



for the people
of the
third world.

regulation:
put fire on it!

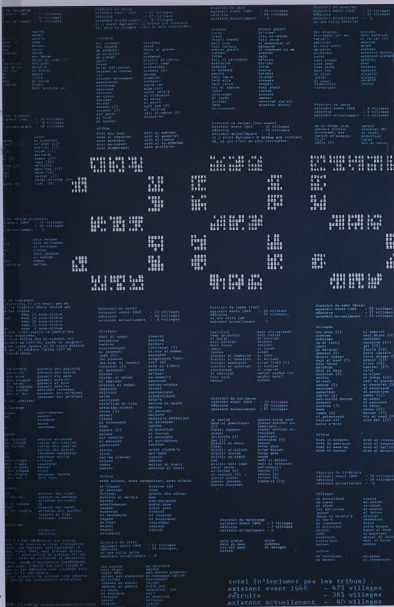
SPECIAL AWARD: CATEGORY 1

GUERIN, Thierry
FRANCE
(ثييري غيران (فرنسا)

Born Paris, 1957; Ecole des Beaux Arts, Paris, currently in 3rd year at ENAEC, Cergy Pontoise.
Collective exhibition: le Triennale de L'Affaire Politique de Mons, Belgium.

7

For the People of the Third World.
70 x 50 cm, Acrylic



SPECIAL AWARDS: CATEGORY 2

BONACIC, Vladimir
YUGOSLAVIA
(يوناسيك فلاديمير (يوغوسلافيا)

(Co-designers: Mirosljub Cimerman and Ms. Dunja Donassy)

Born in Novi Sad, Yugoslavia, 1938. BSc, 1962, MSc 1964, and PhD, 1968 at University of Zagreb.

Over one hundred exhibitions.

Awarded National Prize for Science, Zagreb, 1968; Joint 1st Prize 'Erasmus', Amsterdam, 1975.

Professional artist, engaged in computer sculpture and computer music at the Electronic Library.

8

385
100 x 70 cm. Silkscreen 1978



PALESTINE - A HOMELAND DENIED

SPECIAL AWARD:
CATEGORY 1

BREEN, Leonard
U.K.

Co-designers: Juan MUNOZ and Indraneel Bhowmik
برين ليونارد (استراليا)

Born in Melbourne, Australia, 1943. Bachelor of Architecture, University of Melbourne, 1966. Diploma of Fine Art, Central School of Art and Design, London, 1975.

One-man exhibition, Melbourne, 1973. Nine collective exhibitions in Australia, England, GDR and Poland, including the Warsaw Poster Biennale, 1976 and 1978.

Professional lecturer in Graphic Design and producer of posters.

9

Palestine: A homeland denied
83 x 60 cm. Gouache 1978



ANERKEND PLO
ARBEJDSGRUPPEN FOR FRED I MÆLLEMØSTEN
EVENTLOWSGADE 12 • 1651 KØBENHAVN • V.

SPECIAL AWARDS:
CATEGORY 2

KRUSE, Thomas
DENMARK

كروز توماس (الدانمارك)

Born 1943; trained as architect; member of the political art collective 'Red Mother'.

Hundreds of exhibitions with 'Red Mother' in workshops, factories, schools, etc. in GDR, Poland and Scandinavia.

Currently engaged in theatre scenery and costume design, book and poster design.

10

Palestine
100 x 70 cm. Linoleum 1978

فلسطين - الوطن المغتصب

al-QUDS

SPECIAL AWARDS: CATEGORY 2

MELEHI, Mohamed
MOROCCO

محمد المليحي (المغرب)

Born in 1936, studied art in Morocco, Spain, France, Italy and the U.S.A.

He has held eleven one-man exhibitions in Italy, the U.S.A., Morocco, Mexico and Kuwait, and has participated in many international exhibitions held both inside and outside Morocco.

Having designed many posters and murals in Morocco, Mexico and Chicago, he now works as a full-time artist and as editor of Integral magazine which is published in Casablanca.

11

Al-Quds

70 x 100, Original work. 1978.



SPECIAL AWARD

of The National Museum of Modern Art, Baghdad.

MATTA, R. A. S.
CHILE

روبرتو ماتا (شيلي)

Chilean artist;

born 11 November 1911; educated Catholic University,

He began as an architect (1934) under Le Corbusier. From 1938 to 1947 he was a Surrealist, and is still a Freudian. He went to the U.S. in 1939.

Santiago, Ecole d'Urbanisme et Architecture, Paris and Atelier Le Corbusier.

U.S.A. 39-; exhibitions at Julien Levy gallery 40, Pierre Matisse Gallery 41, 43, 45, 47, Sidney Janis Gallery 49, 51, 54, Allen Frumkin Gallery (all in New York City) 54, Alexandre Idias Gallery, N.Y. 64-, and other galleries in Paris 64-, Geneva 64-, Stockholm 59, Bologna 63, Amsterdam 64, Cuba 64, Lucerne 65; works permanently displayed at Museum of Modern Art, New York City, Harvard Athenaeum, St. Louis Museum, etc.

Boissy Sans Avoir, S.-et-O., France.

12

Third World.



PIECH, Paul Peter پول پيتر بيتش
U.K.



Born Brooklyn, New York USA February 11
1920/Educated at the Cooper Union School of Art
N.Y. USA and Chelsea School of Art, London.
Bachelor of Fine Arts Degree/Cooper Union
College of Art.
Fellow of the Society of Typographic
Designers/London.

ONE MAN EXHIBITIONS Redfern Gallery/London:
Compendium Gallery/Birmingham:
Heals/London: Watford Public Library/Herts:
London College of Printing/London: London
University/London: Chelsea School of Art/London:
MacIntosh Museum/Scotland: Vaughan
College/Leicester: House of Church/Dusseldorf,
Germany: Glasgow School of Art/Glasgow,
Scotland: California State University/USA: Fresno
County Library/Calif, USA: Klingspor
Museum/Offenbach-am-Main, Germany:
Rennies/France: Lucca/Italy: Martinischula/-
Emmerich-am-Rhein, Germany: Manawatu Art
Museum/North Palmerston, New Zealand: Walsh
Marais Art Gallery/Durban, South Africa:
University of Wales/Aberstwyth, Wales: Corn
Exchange Library/Saffron Waldon, UK:

COLLECTIVE EXHIBITIONS 5th Poster
Biennale/Warsaw, Poland: 6th Brno International
Biennale of Graphic Art/Brno, Czechoslovakia:
Leipzig Book Fair/Germany: Dublin Arts
Festival/Dublin, Ireland: 6th International Poster
Biennale/Warsaw, Poland: 7th Brno International
Graphic Art Biennale/Brno, Czechoslovakia: 1st
International Poster Biennale/Mons, Belgium: 8th
Brno Biennale of Graphic Art/Brno,
Czechoslovakia: Poster Exhibition of 80th
Anniversary of Bertholt Brecht/Fernsehturm,
Berlin, Germany.

PRIZES AWARDED Guy Gaylor Clark Award/New
York Art Directors Club, N.Y. 1947: Print Purchase
Award/Florida State College, USA 1947: 1st Prize
Poster Award on United Nations USA 1948:
Purchase Award/Museum of Modern Art N.Y. USA
1950: 3rd Prize, Bronze Medal/6th Brno Biennale of
Graphic Art/Brno, Czechoslovakia 1974: Grant
Award from University of Illinois for book
AMERICA/USA 1976: Special Award £500 Mayor of
Brno Award at 7th Brno Biennale of Graphic Art,
Brno, Czechoslovakia 1976: Diploma
Award/Leipzig International Book Exhibition for
Pablo Neruda Posters/Leipzig, Germany 1977.
PRESENT PROFESSION Graphic Artist/Lecturer on
Graphic Art.

Through posters, I use graphics as a means to know and communicate experiences and values I believe are important: Love, Peace, Righteousness and Justice . . . to protest and fight bigots, racists, dictators, exploiters, poverty and greed.

My audience is everywhere . . . in students, in teachers, in politicians, in workers, in clergymen, in writers, in poets, in humanity. My destination . . . on walls and hoardings, in schools, in homes, in factories, in museums, in communities everywhere that the eyes can penetrate. My graphic communication must run parallel with the clarion call of attention to both mans achievements and abuses of our times.

For ten years I have been devoted to the poster as it is the supreme means of communication, thus creating a relationship with the people who can share their lives with me. I want to be able to go into any community or situation and leave an exhibit of my work behind me which will make them more aware of their environment and stimulate a greater sense of brotherhood.

Through posters I want to show not only an awareness of the suppressed, persecuted and tormented, but also to show the way to hope and the true salvation of humanity in Love regardless of race, colour or creed.

As a graphic poet, I find that the world and all its actions is truly my oyster.

Paul P. Piech

استخدام فن الكرافيك عن طريق المصنقات كوسيلة للمعرفة وتوصيل الخبرات والقيم التي اعتقدها هامة : الحب ، والسلام ، واتباع سواء السبيل ، والعدالة ... للاحتجاج على المتعصبين ، والعنصريين ، والديكتاتوريين ، والمستغلين ، والفقر ، والجشع ، والنضال ضد كل تلك الشرور .

وجمهوري في كل مكان ... هم الطلبة ، والمعلمين ، والساسة ، والعمال ، ورجال الدين ، والكتاب ، والشعراء ، والانسانية عامة . اما ملصقاتي فوجهتها الحواشي ، ولافتات الاعلان ، في المدارس ، والبيوت ، والمعامل ، والمتاحف ، والمجتمعات ، وفي كل مكان استطاعت العين ان تبلغه . ان تواصل مع البشر عن طريق فن الكرافيك يجب ان يتحاذى مع الدعوة للانتياء الى منجزات الانسان وضروب اساءاته ، في عصرنا .

ولقد كرست عملي الفني طوال عشر سنين للملصق باعتباره الوسيلة القصوى للتوصيل ، خالقا بذلك علاقة مع البشر الذين يستطيعون ان يشاركونني حياتهم . والذي اريده هو ان يكون بوسعي ان اطرق اي مجتمع او تناول اي وضع ، واترك ورائي نموذجاً من عملي يجعل الناس اكثر وعياً ببيئتهم ويحفز لديهم حساً اعظم بالاخاء .

وهدي هو ان اعطي الناس ، من خلال ملصقاتي ، لا الوعي وحده بمحنة المتهورين ، والمضطهدين ، والمعذبين ، فحسب ، بل وان اشير لهم على طريق الامل والخلاص الحق للانسانية عن طريق الحب بصرف النظر عن الجنس ، واللون ، او العقيدة .

فانا كشاعر كرافيكى اعتبر ان العالم وكل افعاله محارتي التي استخرج منها اللاي .

بول

أولد عام ١٩٢٠ في مدينة بروكلين في الولايات المتحدة . درس الفن في رسة كوبر يونين للفنون بنيويورك ومدرسة تشلسي بلندن .

أرتاعل جمعية المصممين الطوبغرافيين . لندن
أقام عدد كبير من المعارض الشخصية في المدن البريطانية مثل لندن ، اسكو ، برمنجهام ، ليستر ، الى جانب معارضه في ألمانيا ، فرنسا ، بلالبا . الولايات المتحدة ، نيوزلاند .

أشارك في العديد من المعارض العالمية مثل ببنالعة وارشو العالمي
ناهس للاعلان . بولندا ، ببنالعة برنو العالمي السادس والثامن
برانيك - برنو ، تشيكوسلوفاكيا ، الببنالعة العالمي الاول للاعلان في
ببنالعة .

أحصل على جوائز مختلفة منها جائزة نادي مديري الفنون -
بيورك ١٩٤٧ ، الجائزة الاولى لافضل ملصق عن الامم المتحدة
ولايات المتحدة ١٩٤٨ مع شراء الملصق . جائزة متحف الفن
بندرا . نيويورك ١٩٥٠ . الجائزة الثالثة والمالية البرونزية . جائزة
الي برنو السادس لفن الكرافيك . برنو ١٩٧٠ . منحة من جامعة
بورن عن كتاب امريكا - ١٩٧٦ . جائزة دبلوم من معرض لايبزك
ولم لكتاب عن ملصقات بابلو نيرودا . ١٩٧٧ .

أدرس حالياً فن الكرافيك في مدرسة تشلسي . لندن

Peace
Just
UNDERSTANDING
PEOPLE-HELPING THEM





NEVER!

94

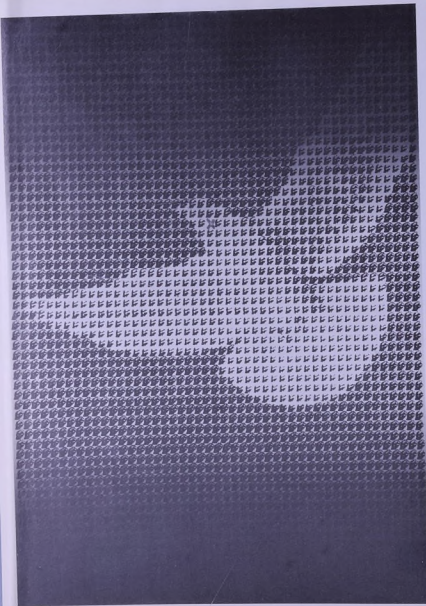
90 x 55 cm
Original

The Struggle of the Third World for
Cultural and Political Liberation

النضال في العالم الثالث
من أجل الحرية الثقافية والسياسية

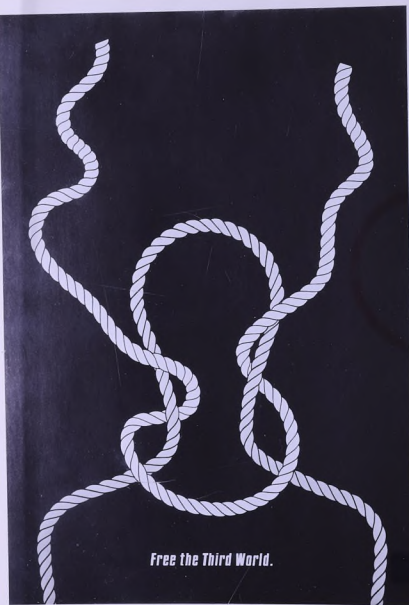
ADER, Jean Pierre
FRANCE

61 x 44 cm
Original



AL-AZZAWI, Dia
IRAQ
100 x 70 cm
Original



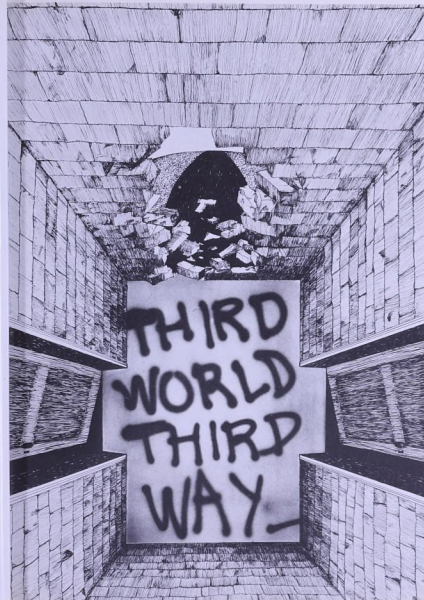


Free the Third World.

BAINBRIDGE, John
U.K.

100 x 70 cm
Original

جون بينبريدج (انكلترا) 18



CHEVREAU, Bruno
FRANCE

70 x 50 cm
Original

برونو شوفرو (فرنسا) 19

ECHELLE MONOYER
D = 5 Mètres

1.0 M R T V F U E N C X O Z D

0.9 D L V A T B K U E H S N

0.8 A L P H A B E T I S A T I O N

0.7 E X A T Z H D V N

0.6 Y O E L K S F D

0.5 O X P H B Z D

0.4 N L T A V R

0.3 O H S U

0.2 M C F

0.1 Z U

CHEVREAU, Bruno
FRANCE

70 x 50 cm
Photography

برونو شوفر (فرانس) 20

welfare
for
everyone!



CHODKIEWICZ-SWIDROWA, Ewa
POLAND

100 x 70 cm
Photographic Print

ایفا شویکیویتش - سفیدروفا (پولندا) 21

CIBULA, Peter
CZECHOSLOVAKIA

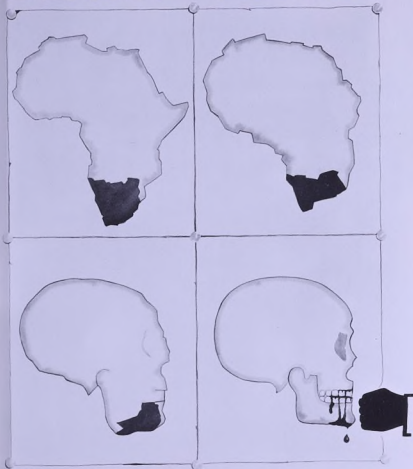
88 x 59 cm
Print



BLACK POWER

COULON, Denis
BELGIUM

73 x 55 cm
Original



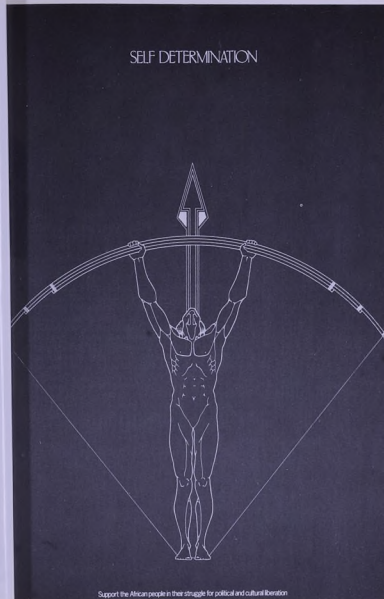
SOUTH AFRICA



DAMM-FIEDLER, Jutta
GERMAN DEMOCRATIC REPUBLIC

81 x 58 cm
Photographic Print

يوتا دام - فيدلر
(جمهورية المانيا الديمقراطية) 24



DAVIES, Charles
U.K.

76 x 51 cm
Original

Support the African people in their struggle for political and cultural liberation

تشارلز ديفيس (أنكلترا) 25

NO MORE

DE LEO, Luciano
ITALY

100 x 70 cm
Original

لوتشيانو دي ليو (إيطاليا) 26

SKLAVEREI

FIEDLER, Jochen
GERMAN DEMOCRATIC REPUBLIC

81 x 57 cm
Original

يوخن فيدلر

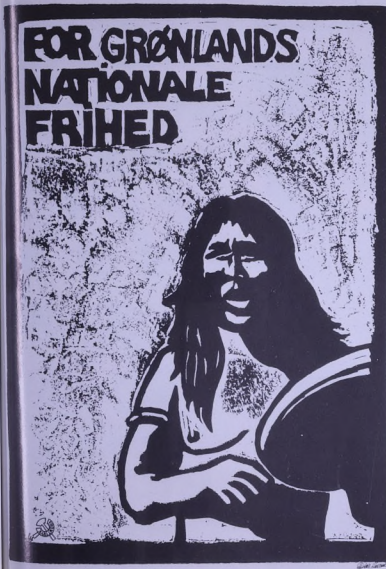
(جمهورية المانيا الديمقراطية) 27



HAMDI, Ali Taleb
IRAQ

100 x 70 cm
Original

علي طالب حمدي (العراق) 28



HANSEN, Lars
DENMARK

85 x 62 cm
Original

لارس هانسن (الدانمارك) 29

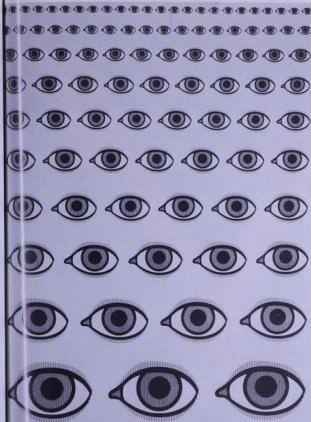


HERNANDEZ RUIZ, Nestor

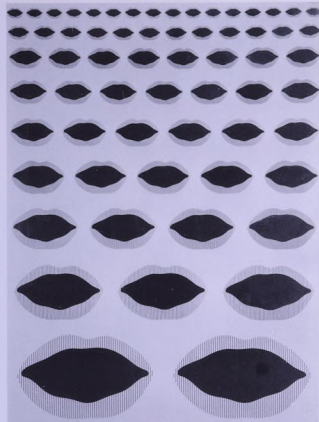
MEXICO

76 x 50 cm

Original



One day more eyes will see.



One day more voices will speak.



JACOBSSON, Gert/OSTERLIN, Anders
SWEDEN

100 x 70 cm
Print

100 x 70 cm
Print

100 x 70 cm
Print

کیرت یاکوبسن و اندریس اوستلرن (السويد)



KATO, Yoshiro
JAPAN

100 x 70 cm
Original

شوزو کاتوه (اليابان) 34

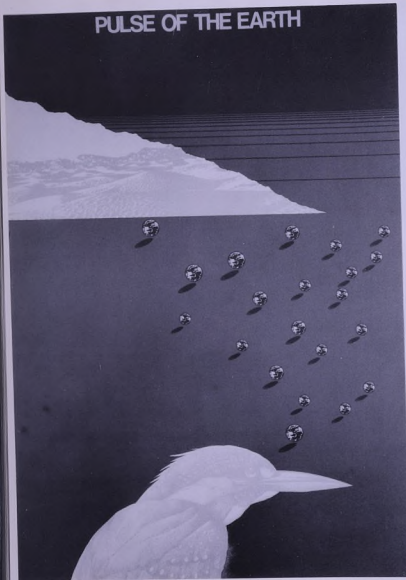
PULSE OF THE EARTH

KATOH, Shuzo

JAPAN

100 x 70 cm

Original



يوشيزو كاتو (اليابان) 35

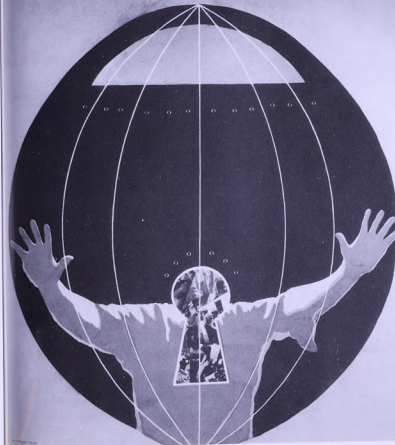
النضال في العالم الثالث من أجل الحرية الثقافية والسياسية

AL-KHAMISI, Mousa

IRAQ

100 x 70 cm

Original



موسى الخميسي (العراق) 36



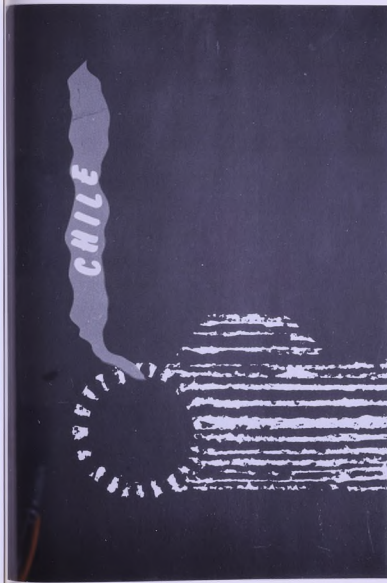
KLIMOWSKI, Andrzej
POLAND

70 x 50 cm
Photographic Print



**The Struggle of the
Third World for
Cultural and
Political
Liberation**

اندرزيه كلیموفسكي (بولندا) 37



KOURTEV, Stephan
BULGARIA

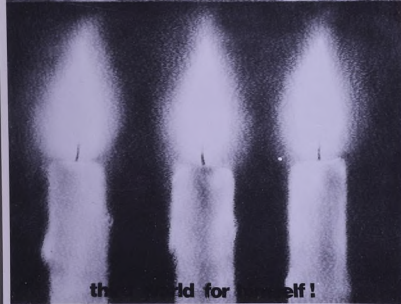
100 x 70 cm
Print

ستيفان كورتيف (بلغاريا) 38



KOWALIK, Roman
POLAND

70 x 50 cm
Original



رومان كوفاليك (بولندا) 39



The Struggle of the Third World
for Cultural and Political Liberation

40 **LAPERAL, Pedro Ma.** SPAIN 95 x 70 cm Original

بيدرو مالايرال (اسبانيا)



MARTINEZ GUARDO, Ismael
MEXICO
70 x 50 cm
Original

إسماعيل مارتينيز غواردو (المكسيك) 41



AL-MASSOUDY, Hasan
IRAQ
70 x 50 cm
Original

حسن المسعودي (العراق) 42

AFRICA...ASIA...LATIN AMERICA...ONE ENEMY...IMPERIALISM

MUNOZ, Juan
U.K.

83 x 60 cm
Original



AFRICA...ASIA...LATIN AMERICA...ONE ENEMY...IMPERIALISM

خوان مونوس (انكلترا) 43



44 **NUCKOWSKI, Jan** POLAND 64 x 100 cm Photographic Print

يان نوکوفسكي (بولندا)

WAKE UP THIRD WORLD



OLBINSKI, Josef Rafal
POLAND

72 x 51 cm
Original

يوزيف - راغال اولبنسكي (بولندا) 45



PIECH, Peter Paul
U.K.

100 x 70 cm
Original

بيتر بول بيتش (امريكي) 46

Our struggle will go on
so long as the grass shall grow,
sun will shine,
and rivers flow to the sea...

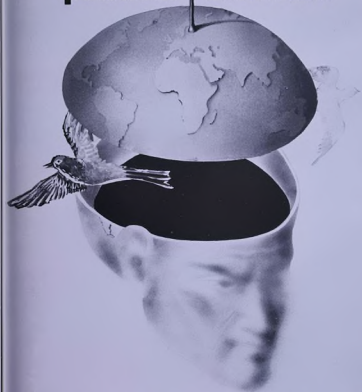


ROALKVAM, Terje
NORWAY

70 x 50 cm
Original

تريجه روالكوام (النروج) 47

the Struggle of the third world for culturel and political liberation



SALMAN, Naman H.
IRAQ

75 x 50 cm
Original

النضال في العالم الثالث من اجل الحرية الثقافية والسياسية

نعمان سلمان (العراق) 48



SAUBIDET, Daniel
FRANCE

70 x 50 cm
Original



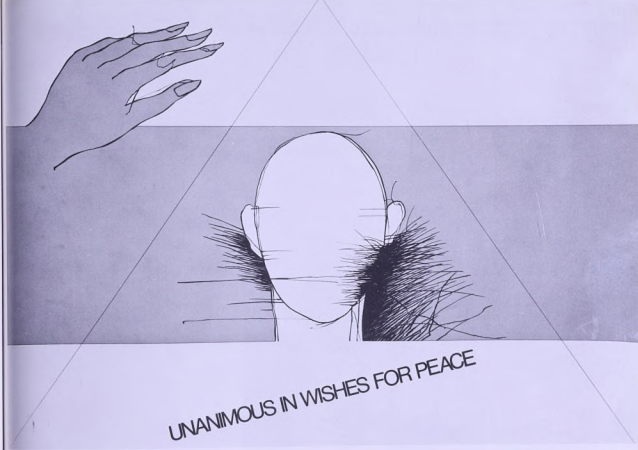
SOMMESE, Lanny
U.S.A.

90 x 60 cm
Original



STROM, Reijo Kalevi
FINLAND
100 x 70 cm
Photographic Print

ريجو كاليفي شتروم (فنلندا) 51



52 **TANABE**, Masakazu JAPAN 98.5 x 70 cm Original

ماساكازو تانايبه (اليابان)

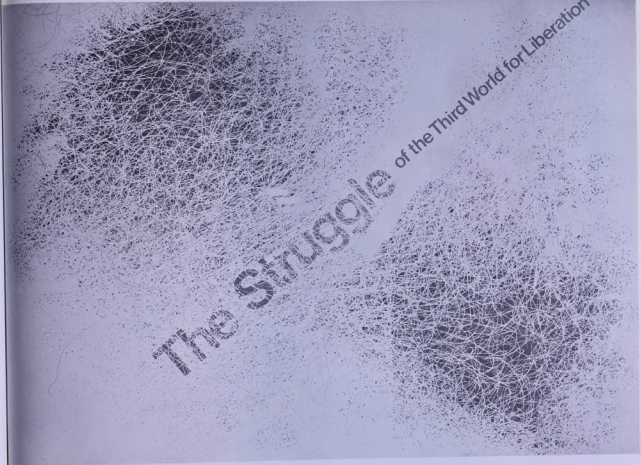
CHRISTER THEMPTANDER / FOTO MONTAJES
en la lucha antimperialista



THEMPTANDER, Christer Robert
SWEDEN

70 x 50 cm
Photomontage

كريستر روبرت تمبتندر (السويد) 53



54 **VISEKRUNA**, Dragan YUGOSLAVIA 94 x 67 cm Original

دراغان فيزيكرونا (يوغوسلافيا)



WEISS, Helmut-Ulrich
FEDERAL REPUBLIC OF GERMANY

70 x 50 cm
Photographic Print

هيلموت اولريش فايس
جمهورية ألمانيا الاتحادية 55

Palestine — a Homeland Denied
فلسطين الوطن المقتضب

Where is Palestine?



AHRENS, Waltraud
FEDERAL REPUBLIC OF GERMANY

73 x 51 cm
Original

فالترننت اهرينس (المانيا الغربية) 56

Palestine



ALEXIEV, Gecko and Tekla
BULGARIA

70 x 50 cm
Original

جيكو وتقلا الكسييف (بلغاريا) 57



58 AL-AZZAWI, Dia IRAQ 100 x 70 cm Photographic Print

004 12
name *G. Kanafarri*
profession *writer*
and journalist
place and date
of birth *Acre*
domicile *1911*

... sister Fayez ...
Before leaving for his office, he heard the electric
train for one via Fayez and his two sisters. The three of them
were playing inside the house (flat) one night. Later,
Ghannem's niece, who was to go down-town with her uncle
for the first time since she had arrived from Kuwait with
her mother and brothers one week before, she was going
to visit her cousins in Beirut—she never got there. Two
minutes after Ghannem and Lammou had kissed in good-bye
there was a dreadful explosion.
All the windows in the house were blown out. I ran
down, only to find the burning remains of our small car.
We found Lammou a few meters away. Ghannem wasn't
there. I called his name—then I discovered his head
by. I stood paralyzed, while Fayez knelt and his head
against the wall and our daughter Laila cried again and
again. 'Baba, Baba ...'
Still I had a small hope that maybe he was only
seriously injured. They found him in the valley beside
our house and took him away—I had no chance to
see him again. 2

بناء العزاوي (العراق)

PALESTINE
ISRAEL

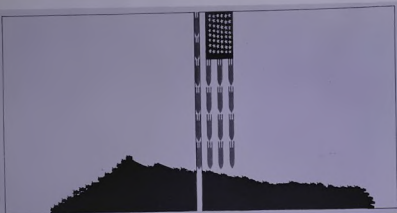


BADAR, Javed
PAKISTAN

50 x 70 cm
Photographic Print

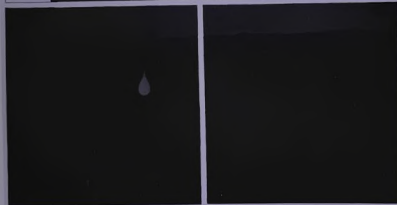
was made from Palestinian blood

جافد بدر (پاکستان) 59



BALDIN, Ahmed
IRAQ

70 x 50 cm
Original



PALESTINE _ A HOMELAND DENIED

فلسطين الوطن الممنوع

احمد بهاء الدين (العراق) 60

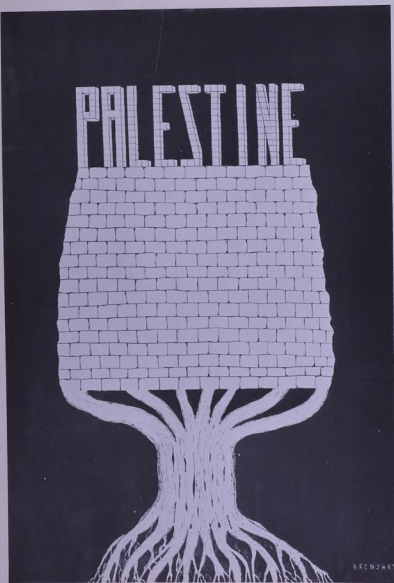
PALESTINE

BASHIR, Ala Hussain
IRAQ

73 x 60 cm
Original



علاء حسين بشير (العراق) 61



BRONSART, Franz
BELGIUM

73 x 51 cm
Original

فرانز برونسار (بلجیکا) 62



BUTENKO, Bohdan
POLAND

100 x 70 cm
Original

بوهدان بوتنکو (پولندا) 63

MY HOMELAND MY DESTINY

CAVE, Jim
CANADA
100 x 70 cm
Original



جیم کیف (کندا) 64

NO!



CHYLINSKI, Henryk
POLAND

100 x 70 cm
Original

هنریک چیلنسکی (بولندا) 65



PALESTINE

CWIKLA, Jacek
POLAND

92 x 64 cm
Original

ياسيك تشفيكلا (بولندا) 66



PALESTINE : A HOMELAND DENIED

DAVIES, Charles
U.K.

58 x 42 cm
Original

تشارلز ديفيس (انكلترا) 67

PALESTINE
terre interdite

DELABY, Marie H. / **WILLOCQ**, Yves
BELGIUM
60 x 40 cm
Original



DRADI, Massimo
ITALY
70 x 50 cm
Original

PALESTINE - A HOMELAND DENIED

EROL, Jakub
POLAND

100 x 64 cm
Original

ياكوب ايرول (بولندا) 70

Palestine – a Homeland Denied

71 **FREUDENREICH**, Włodzisław POLAND 100 x 70 cm
Original

فوسيتش فرويدنرايش (بولندا)

Palestine



in

Palestine

Even if we have to go through the armed struggle.

GUERIN, Thierry
FRANCE

70 x 50 cm
Original

تييري غيران (فرنسا) 72



HALAS, Miloslav
CZECHOSLOVAKIA

90 x 68 cm
Print

هالاس ميلوسلاف (جيكوسلوفاكيا) 73

THE PALESTINIAN PROBLEM

HEBDA, Janusz
POLAND

100 x 70 cm
Photographic Print



يانوتش هيبدا (بولندا) 74



AL-JUME'I, Saleh,
IRAQ

100 x 70 cm
Original

صالح الجميعي (العراق) 75



76 KAKAFIAN, Ardash FRANCE 70 x 100 cm
Original

اردش کاکافیان (العراق)

REGISTER OF THE UNITED NATIONS



- | | | |
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| El Salvador | Norway | United States |
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| Ethiopia | | Uruguay |
| Fiji | | Venezuela |
| Finland | | Vietnam |
| France | | Yemen |
| Gabon | | Yemen South |
| Gambia | | Yugoslavia |
| Germany East | | Zaire |
| Germany West | | Zambia |

for palestine

KEPINSKI, Gregor
POLAND

70 x 50 cm
Print

گریغور کپینسکی (بولندا) 77

KOPPANY, Simon
HUNGARY

70 x 50 cm
Original



سيمون كوباني (هنغاريا) 78

KOWALSKI, Jacek R.
POLAND

96 x 69 cm
Original



PALESTINE!

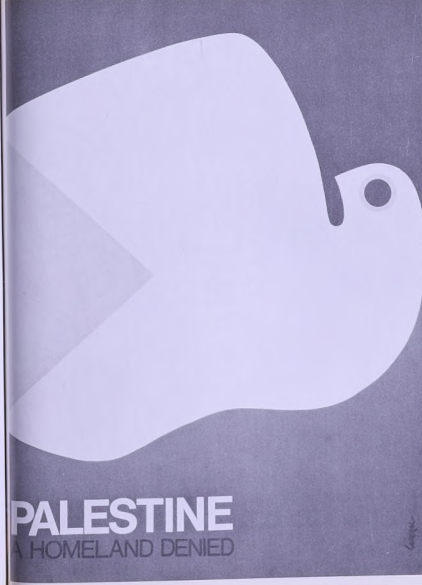
ياسيك كوفالسكي (بولندا) 79



LAIHO, Rauli
FRANCE

75 x 50 cm
Original

رايلي لايهو (فرنسا) 80



LAPERAL, Pedro
SPAIN

95 x 70 cm
Original

بيدرو مالايرال (اسبانيا) 81

PALESTINE A HOMELAND DENIED

AL- MALIKI, Malik
IRAQ

96.5 x 67 cm
Photographic Print

مالك المالكي (العراق) 82

MUNOZ, Juan
U.K.

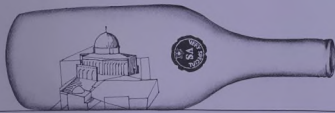
83 x 60 cm
Original

خوان مونوس (انكلترا) 83

AL-NASIRI, Rifa
IRAQ

100 x 70 cm
Original

أما ما أعطى عبد الله عمر أمير المؤمنين أهل بيتي
وسقيهمها وبرشها وسائر ملتها، أنه لا تسكن كنائسهم ولا تهدم
من أموالهم، ولا يكرهون على دينهم، ولا يضار أحد منهم
بإهل إيلياء أن يعطوا الجزية كما يعطي أهل المدائن. وعليه
أمر من نفسه وماله حتى يبلغوا ما مئتهم. ومن أقام منهم فهو
بمن أهل إيلياء أن يسكن نفسه وماله مع الأروم ويحلي بينهم
بمن أهل إيلياء رجوع إلى أهله، لا يؤخذ منهم شيء حتى يحصل
م، وله ودمة الخلفاء ودمة المؤمنين إذا أعطوا الذي عليهم من الجزية
شاهد على ذلك كتب وحضر سنة ١٥ هـ
خالد بن الوليد عمرو بن اعمر عبد الرحمن بن عوف معاوية بن أبي سفيان



JERUSALEM 1979

رافع الناصري (العراق) 84

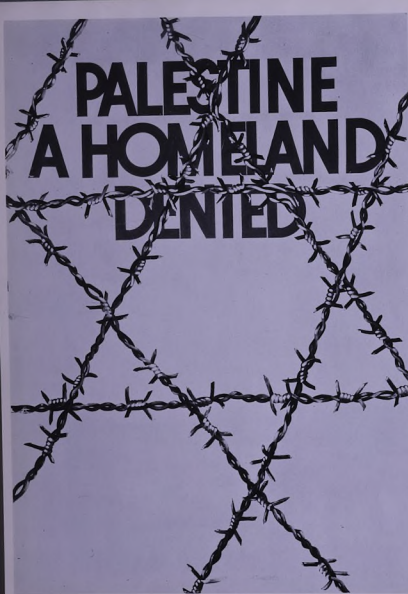
NIETO-JIMENEZ, Jaime
POLAND

100 x 67.5 cm
Original



PALESTINE
a Homeland Denied

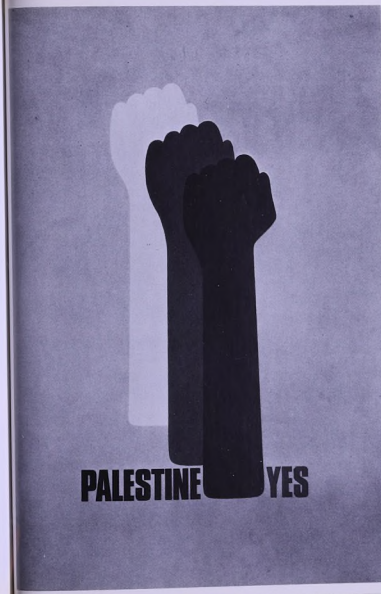
خايمه نيتو - خيمينيس (بولندا) 85



PISKORSKI, Tadeusz
POLAND

100 x 70 cm
Original

تادیوٹش بیسکورسکی (پولندا) 86

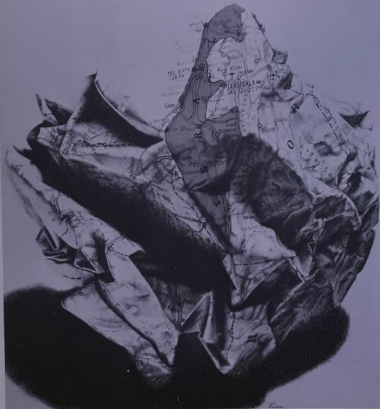


RABASCALL, Joan
FRANCE

82 x 54 cm
Original

جون رابيسكال (فرنسا) 87

PALESTINE a Homeland Denied



2 **RIVIER, Annie**
BELGIUM

70 x 50 cm
Original

اني ريغويه (بلجيكا) 88



SANOIAN, Zoreh S.
IRAQ

100 x 70 cm
Original

زاريه سانويان (العراق) 89



SOMMESE, Lanny
U.S.A.

90 x 60 cm
Original

لاني سوميز (الولايات المتحدة) 90

**"HOME
sick
HOME"**

PALESTINE - a Homeland Denied

SUTANTO, Tarcisius
INDONESIA

83 x 61 cm
Print

تارسيوس سوتانتو (اندونيسيا) 91

...A HOMELAND DENIED

WĘGRZYN, Witold
POLAND

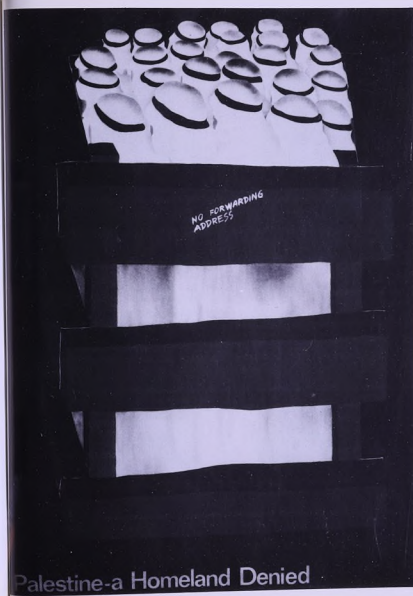
100 x 70 cm
Photographic Print



فيتولد فيغرزين (بولندا) 92

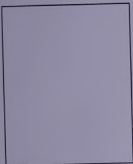
ZUKOWSVA, Danuta
POLAND

100 x 70 cm
Original



دانوتا زوكاوسفا (بولندا) 93

Participants



16 ADER, Jean-Pierre
Born 1950

50 Rue Corvisart
75013 Paris
FRANCE



17-58 AL-AZZAWI, Dia
Born 1938

177 Tottenham Court Road
London W.1
U.K.



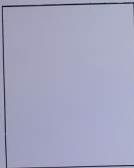
56 AHRENS, Waltrandt
Born 1937

Lommerwiese 29
5330 Königswinter 1
W. GERMANY



59 BADAR, Javed
Born 1947

31 Moira Court
Trinity Crescent
London S.W.17
U.K.



57 ALEXIEV, Gecko and Tekla
Born 1944

Tsar Shishman 3
Sofia
BULGARIA



18 BAINBRIDGE, John
Born 1918

21 Downshire Hill
Hampstead
London N.W.3
U.K.

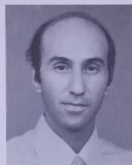


60 BALDIN, Ahmad
Born 1954

Borgo Pinti 10
Florence
ITALY



9 BREEN, Leonard
Born 1943
(Co-designers: Juan Munoz and
Indranee Breen)
28 Rathbone Place
London W.1.
U.K.



61 BASHIR, Ala Hussain
Born 1939

Al-Tawara Accident Hospital
Ilwica
Baghdad
IRAQ



62 BRONSART, Franz
Born 1936

Rue des Onze Villes 27
7460 Casteau
BELGIUM



8 BONACIC, Vladimir
Born 1938
(Co-designers: Miroljub Cimerman
and Ms. Dunja Donassy)
Ruzmarinka 23/3
41000 Zagreb
YUGOSLAVIA



63 BUTENKO, Bohdan
Born 1931

Skrytka 715
00-950 Warsaw
POLAND



64 CAVE, Jim
Born 1946

136 Sears Street
Toronto
Ontario M4L 1B3
CANADA



19-20 CHEVREAU, Bruno
Born 1956

17 Rue du Chateau d'Eau
75010 Paris
FRANCE



21 CHODKIEWICZ-SWIDROWA, Ewa
Born 1950

Ul. Senatorska 24/26
Krakow
POLAND



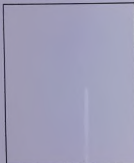
65 CHYLINSKI, Henryk

Ul. Bernarynska 7m 75
02-904 Warsaw
POLAND



22 CIBULA, Peter
Born 1947

Saltesovej c.8
801 00 Bratislava
CZECHOSLOVAKIA



23 COULON, Denis
Born 1952

Rue du Sas No. 15
7330 Saint Ghislain
BELGIUM



66 CWIKLA, Jacek
Born 1950

Ul. Podwale 6M4
50.093 Wrockaw
POLAND



24 DAMM-FIEDLER, Jutta

Leibnizstr. 13
701 Leipzig
GERMAN DEMOCRATIC REPUBLIC



3 DAVID-WEST, Haig
Born 1946

Division of Visual Arts
State Council for Arts and Culture
P.M.B. 5156
Port Harcourt
NIGERIA



68 DELABY, Marie H./WILLOCQ, Yves

70 Rue de la Lys
7500 Tournai
BELGIUM



67-25 DAVIES, Charles
Born 1952

9 Clifton Gardens
South Tottenham
London N.15
U.K.



26 DE LEO, Luciano
Born 1940

Via del Babuino 48
Rome
ITALY



69 DRADI, Massimo
Born 1935

Via Pacinotti 15
20 155 Milan
ITALY



70 EROL, Jakub
Born 1941

Ul. Mochnackiego 17 m.5
02.041 Warsaw
POLAND



27 FIEDLER, Jochen
Born 1936

Liebnizstr. 13
701 Leipzig
GERMAN DEMOCRATIC REPUBLIC



71 FREUDENREICH, Wosciech
Born 1939

Ul. Pielicolinii 8 m.60
02-784 Warsaw
POLAND



72-7 GUERIN, Thierry
Born 1957

79 Rue de Menilmontant
75020 Paris
FRANCE



73 HALAS, Miloslav

Bezrucova 17
602 00 Brno
CZECHOSLOVAKIA



28 HAMDI, Ali Taleb
Born 1944

Faculty of Contemporary Arts
Advertising Dept.
Arman Al Jeezah
EGYPT



30 HERNANDEZ RUIZ, Nestor
Born 1953

Rubens No. 37-304
Col. Mixcoac
MEXICO



29 HANSEN, Lars
Born 1952

Strandgade 42¹
1401 K Copenhagen
DENMARK



74 HEBDA, Janusz
Born 1948

80-284 Gdansk
Ul. Zamenhofa 20/6
POLAND



**31-32-33 JACOBSSON, Gert/
OSTERLIN, Anders**

Anders Sadelmakares Grand 5
230 10 Skando
SWEDEN



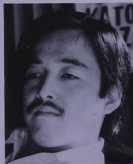
75 AL-JUME'I, Saleh
Born 1939

27/53 Al-Mansour-Dawodi
Baghdad
IRAQ



76 KAKAFIAN, Ardash
Born 1941

12 Rue Emile Blemont
Paris 75018
FRANCE



34 KATO, Yoshiro
Born 1948

7-Kitsukuri-cho
Gifu
JAPAN



35 KATOH, Shuzo
Born 1948

2-3 Kanazono-cho
Gifu C.500
JAPAN



78 KOPPANY, Simon
Born 1943

Allende Park 4
1119 Budapest
HUNGARY



38 KOURTEV, Stephan
Born 1939

5 Dimitcho Debelianov Street
Sofia
BULGARIA



39 KOWALIK, Roman
Born 1951

Skwer Obroncow Helu 9
51-138 Wrockaw
POLAND



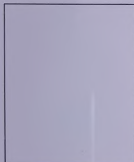
77 KEPINSKI, Gregor
Born 1954

Tetmajera 14A/19
42-400 Czestochowa
POLAND



36 AL-KHAMISI, Mousa
Born 1940

Via San Lorenzo No. 10
Florence
ITALY



37 KLIMOWSKI, Andrzej
Born 1949

ul. Freta 11 m.11
00-227 Warsaw
POLAND



79-4 KOWALSKI, Jacek R.
Born 1952

Ul. Moniuszki 43/12
87-100 Torun
POLAND



10 KRUSE, Thomas
Born 1943

Sjællandsgade 19
8000 Aarhus C.
DENMARK



80 LAIHO, Railii
Born 1943

22 Rue St Louis en l'île
Paris 4
FRANCE



40 LAPERAL, Pedro Ma.
Born 1933

Marques de Pico Velasco 45-18-B
Madrid
SPAIN



42 AL-MASSOUDY, Hasan
Born 1944

113 Bd. Soult
75012 Paris
FRANCE



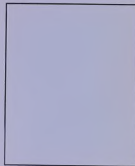
41 MARTINEZ GUARDO, Ismael
Born 1942

Primo Verdad 219
Aguascalientes, AGS.,
MEXICO



82 AL-MALI, Malik

Ryffstrasse 25
Basel 4056
SWITZERLAND



12-13 MATTA, R. A.S.
Born 1911

32 Edwards Square
London W8
U.K.



11 MELIHI, Mohamed
Born 1936

4 Passage Sumica
Casablanca
MOROCCO



83-43 MUNOZ, Juan
Born 1953

27 St Julian's Farm Road
London S.E.27
U.K.



1-6 NOWINSKI, Marian
Born 1944

Krakowskie Przedmiescie 61/15
00-071 Warsaw
POLAND



84 AL-NASIRI, Rafa
Born 1940

Al-Qadissiya Quarter 17/78
Baghdad
IRAQ



44 NUCKOWSKI, Jan
Born 1946

Dluga 74/5 31-146
Krakow
POLAND



85 NIETO-JIMENEZ, Jaime
Born 1950

Ul. Szanajcy 14 m.14
03-481 Warsaw
POLAND



45 OLBINSKI, Jozef-Rafal
Born 1943

Saska 57 m.8
03-967 Warsaw
POLAND



5-46 **PIECH**, Paul Peter
14-
94 Born 1920

2 Willow Dene
Bushey Heath
Herts WD2 1PS
U.K.



86 **PISKORSKI**, Tadeusz

Raszynska 39/39
60-135 Poznan
POLAND



2 **PLUTA**, Wladyslaw
Born 1949

Os. Zloty Wiek 54/69
31-618 Krakow
POLAND



48 **SALMAN**, Naman H.
Born 1943

24 Rue Genbert
Paris 15
FRANCE



89 **SANOIAN**, Zareh S.
Born 1944

National Centre for Constructional Labs
Tal-Mohammad
Mousa Bin Nusseir Square Baghdad
IRAQ



49 **SAUBIDET**, Daniel
Born 1952

12 Rue Bassompierre
5400 Nancy
FRANCE



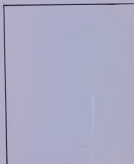
87 **RABASCALL**, Joan
Born 1935

67 Rue Vergniaud
F 75013 Paris
FRANCE



88 **RIVIER**, Annie
Born 1957

Chemin du Canon 102
7000 Mons
BELGIUM



47 **ROALKUAM**, Terje
Born 1948

Sigrud Undsets Vei 5
Oslo 6
NORWAY



90-50 **SOMMESE**, Lanny

481 Glenn Road
State College
Pennsylvania
U.S.A.



5-51 **STRÖM**, Reijo Kalevi
Born 1940

Apelinkatu 9,1.83
Espoo 23
Espoo 02230
FINLAND



91 **SUTANTO**, Tarcisius
Born 1941

c/o Decenta
Jl. Dipati Ukur 99
Bandung
INDONESIA



52 **TANABE**, Masakazu
Born 1937

18-3 Yuuhigaoka
Gifu-City 500
JAPAN



53 **THEMPTANDER**, Christer Robert
Born 1943

Vanadisplan 1
113 31 Stockholm
SWEDEN



54 **VISEKRUNA**, Dragan
Born 1945

Fruskogorska 49
21000 Novi Sad
YUGOSLAVIA



92 **WGRZYN**, Witold
Born 1945

80-268 Gdansk
Al Wojska Polskiego 33/10
POLAND



55 **WEISS**, Helmut-Ulrich
Born 1948

Obentraustr. 32/5
1000 Berlin 61
FEDERAL REPUBLIC OF GERMANY



93 **ZUKOWSVA**, Danuta
Born 1928

Pulawska 11 m.113
Warsaw 02-515
POLAND

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16 **ADER**, Jean-Pierre
FRANCE

56 **AHRENS**, Waltraud
FEDERAL REPUBLIC OF GERMANY

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IRAQ

59 **BADAR**, Javed
PAKISTAN

18 **BAINBRIDGE**, John
U.K.

60 **BALDIN**, Ahmad
ITALY

61 **BASHIR**, Ala Hussain
IRAQ

8 **BONACIC**, Vladimir
YUGOSLAVIA

9 **BREEN**, Leonard
U.K.

62 **BRONSART**, Franz
BELGIUM

63 **BUTENKO**, Bohdan
POLAND

64 **CAVE**, Jim
CANADA

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FRANCE

21 **CHODKIEWICZ-SWIDROWA**, Ewa
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65 **CHYLINSKI**, Henryk
POLAND

22 **CIBULA**, Peter
CZECHOSLOVAKIA

23 **COULON**, Denis
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66 **CWIKLA**, Jacek
POLAND

24 **DAMM-FIEDLER**, Jutta
GERMAN DEMOCRATIC REPUBLIC

3 **DAVID-WEST**, Haig
NIGERIA

67-25 **DAVIES**, Charles
U.K.

26 **DE LEO**, Luciano
ITALY

68 **DELABY**, Marie H./**WILLOCOQ**, Yves
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69 **DRADI**, Massimo
ITALY

70 **EROL**, Jakub
POLAND

27 **FIEDLER**, Jochen
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72-7 **GUERIN**, Thierry
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73 **HALAS**, Miloslav
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28 **HAMDI**, Ali Taleb
IRAQ

29 **HANSEN**, Lars
DENMARK

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94 U.K.
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YUGOSLAVIA
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